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did our fathers, they may have as few excesses to lament as we ; and that they may have a Washington, a John Adams, and a Jay, to carry them through whatever difficulty or danger shall embarrass their course in the effort, or which may distress and distract them in the early years of their emancipation.

ART. II. — 1. *An Encyclopædia of Gardening, comprising the Theory and Practice of Horticulture, Floriculture, Arboriculture, and Landscape Gardening.* By J. C. LOUDON, F. L. S., &c. A new Edition. London : Longmans.

2. — *European Agriculture and Rural Economy, from Personal Observation.* By HENRY COLMAN. Vol. I. Part I. Boston : A. D. Phelps. London : Joseph Rogerson.

3. — *Cottage Residences, a Series of Designs for Rural Cottages and Cottage Villas, and their Gardens and Grounds, adapted to North America.* By A. I. DOWNING. Second Edition. New York and London : Wiley & Putnam.

THE first of these works is a thick volume, printed in small type, and illustrated with a profusion of well executed engravings. It contains the history of landscape improvement in every quarter of the world, presented in a very attractive form, and treated with the same minuteness and accuracy for which the other works of its lamented author are so conspicuous. But it is not Mr. Loudon's only work, nor, as we are inclined to believe, his best one, upon this subject. We have never seen, indeed, "The Suburban Gardener, and Villa Companion," which is advertised in the list of his publications, or we should have included it also in the title of this article. Some idea of its usefulness, however, may be formed from the announcement on its title-page, that it "comprises the choice of a suburban or villa residence, or of a situation on which to form one ; the arrangement and furnishing of the house ; and the laying out, planting, and general management of the garden and grounds ; the whole adapted for grounds from one perch to fifty acres and upwards, in extent ; and intended for the instruction of those

who know little of gardening and rural affairs." Such a book, we think, must prove even more serviceable as a guide than the "Encyclopædia of Gardening," and on this account we hope to see it soon introduced among us.

Mr. Colman's tour of observation is likely to afford matter for a highly interesting and valuable work. In the first number — the only one yet issued — are contained some excellent observations on the English parks, iron and sunken fences in pleasure grounds, and on hedges and inclosures, which induced us to include it in the present notice. It is very handsomely printed, and, judging from the list of subscribers appended to it, is likely to be extensively circulated in this country.

Of Mr. Downing's treatises we have spoken in a former article.* We allude to them again, to observe, that a second edition has been called for by the public, and that a supplementary volume is announced as in press. We are happy to think, that a new era in the practice of landscape gardening has fairly commenced among us, with the appearance of these tasteful works. In this respect, we are at present very far behind the example of our English contemporaries, who, during the last half century, have certainly made great progress in this delightful art. "The taste of the present day" (in England), says Mr. Loudon, "may be considered as comparatively chastened and refined by so much discussion, so many errors and corrections, and by so many fine examples." And the adoption of the present style is owing to the labors of many eminent artists and authors, who have made it a subject of interest, and of careful study. †

* *N. A. Review*, Vol. LVI., p. 1.

† "Milton's beautiful descriptions in 'Paradise Lost' had much influence in awakening a taste for natural beauty. His conception of the garden was not only totally at variance with the generally entertained notions of such a spot, but it evinced a mind full of exquisite natural beauty as well as the most sublime poetry. . . . Addison and Pope, however, undoubtedly have the merit of completely overthrowing the formal, and substituting in the minds of the British public a taste for the natural style. The celebrated essay by Addison 'On the Causes of the Pleasures of the Imagination arising from the Works of Nature, and their Superiority over those of Art,' was written in 1712. And the widely read article 'On Verdant Sculpture,' by Pope, appeared in 'The Guardian,' in the succeeding year. In the former, the superiority of the beauty of natural expression is most effectively shown, and the philosophical principles of landscape gardening suggested; in the latter, the absurdities of the ancient style are pointed out in a masterly manner." — *Downing's Treatise*, p. 16.

"Among the first examples of modern landscape gardening, were those

When the exterior of Blenheim House was nearly completed, the Duke of Marlborough was very naturally desirous to lay out the adjacent grounds in a manner that should accord with the stately glories of the new mansion. With this view, he applied to Sir John Vanbrugh, the architect of that noble pile, who, for himself, declined to recommend any decided steps to his Grace, but advised him at once to confer with a landscape painter of acknowledged abilities, as the safest and most competent judge of what he wished to effect. It must be acknowledged, that this was a judicious course, and its results are seen to this day in beauties too obvious to be overlooked by the most careless visiter of that imposing demesne. The alternate grandeur and beauty of its approaches give rise to an infinity of picturesque combinations, and form an admirable background to this masterpiece of "the most poetical of the English architects."* In this conclusion Vanbrugh has been uniformly supported by the practice of later times. It was not long after, that the improvers of landscape awoke to the idea of conforming their alterations, in some degree, to the demands of local propriety, and the formal Dutch taste, imported with the Prince of Orange, was fairly eradicated from English soil. The whole country, from Cornwall to Cumberland, has at length been restored to more than its primitive beauty. But the process has of course been gradual, while the increasing want of tasteful and judicious direction long since gave rise to a new profession, and, from time to time, brought forward Kent, Gilpin, Knight, Repton, and Browne, and, more recently, the accomplished Sir Uvedale Price, whose elegant treatise upon this subject shows him to be in every way fitted to carry the art to its final perfection. Under their hands, every vestige of plantations like those of Timon's villa,

given by Pope and Addison. In so far as was practicable, on a spot of little more than two acres, Pope practised what he wrote; and his well known garden at Twickenham contained, so early as 1710, some highly picturesque and natural looking scenery, accurately described by contemporary writers. Addison had a small retirement at Bilton, near Rugby, laid out in what may be called a rural style, which still exists with very little alteration besides that of time." — *Encyclopædia of Gardening*.

* According to Sir John Soane, who was no follower of Vanbrugh, but composed his designs in a very different manner.

“ And all that toil,
Misled by tasteless fashion, could achieve
To mar fair Nature's lineaments divine,”

has now disappeared, and the eye of the traveller is continually entertained with new and surprising landscapes, as if of nature's own exquisite painting, upon which he can dwell with feelings of unmingled pleasure, and which call up to his mind associations replete only with interest and delight.

“ The taste of the English in the cultivation of land,” says Mr. W. Irving, “ and in what is called landscape gardening, is unrivalled. They have studied nature intently, and discovered an exquisite sense of her beautiful forms and harmonious combinations. Those charms, which in other countries she lavishes in wild solitudes, are here assembled round the haunts of domestic life. They seem to have caught her coy and furtive graces, and spread them, like witchery, about their rural abodes.

“ Nothing can be more imposing than the magnificence of English park scenery. Vast lawns, that extend like sheets of vivid green, with here and there clumps of gigantic trees, heaping up rich piles of foliage. The solemn pomp of groves and woodland glades, with the deer trooping in silent herds across them; the hare, bounding away to the covert; or the pheasant, suddenly bursting upon the wing. The brook, taught to wind in natural meanderings, or expand into a glassy lake,— the sequestered pool, reflecting the quivering trees, with the yellow leaf on its bosom, and the trout roaming fearlessly about its limpid waters; while some rustic temple, or sylvan statue, grown green and dank with age, gives an air of classic sanctity to the seclusion.

“ These are but a few of the features of park scenery; but what most delights me is the creative talent with which the English decorate the unostentatious abodes of middle life. The rudest habitation, the most unpromising and scanty portion of land, in the hands of an Englishman of taste, becomes a little paradise. With a nicely discriminating eye, he seizes at once upon its capabilities, and pictures in his mind the future landscape. The sterile spot grows into loveliness under his hand; and yet the operations of art which produce the effect are scarcely to be perceived. The cherishing and training of some trees; the cautious pruning of others; the nice distribution of flowers and plants of tender and graceful foliage; the introduction of a green slope of velvet turf; the partial opening to a peep of blue distance, or silver gleam of water; — all these are managed with a delicate tact, a pervading yet quiet assiduity, like the magic

touchings with which a painter finishes up a favorite picture.”
— *Sketch Book*, Vol. 1., p. 82.

This admirable description sets forth, at a single glance, the whole of the theory, and much even of the practice, of landscape improvement. It is chiefly in these home scenes of rural repose and sheltered quiet, that its principal value must be developed among ourselves. But whatever may be the scale upon which we design to operate, if we are to consider the landscape as the canvass upon which a finished picture can be produced, we shall at once acknowledge the necessity of going cautiously to work. We shall find it useless to proceed without some skill in the formation of masses, the distribution of light and shade, the management of perspective, and the nice selection of color. It is believed, that there are but few persons who are competent to produce this kind of effect. The disposing and ornamenting of the various portions of an extended landscape, so that each shall perfectly accord with the natural expression of the place, or, by a pleasing contrast with it, shall mingle art with nature in its most attractive form, are certainly more closely allied to the higher branches of the fine arts, than to any of those simple and mechanical operations which we always associate with the idea of gardening. The title of “landscape gardening” has sometimes, therefore, been objected to as a misnomer, and one calculated to lower the dignity of the art to which it is applied. To us there seems to be good reason for the objection. In its highest achievements, this art is one of great creative power. It does not affect to deal with the rectangular plots, the stiff *parterres*, the box hedges and hotbeds of the “trim garden,” — though this, in reality, is almost the only *plaisance* to be recognized on our New England ground, — but it places woods, earth, and water in the hand of the operator, like colors upon the palette of the artist, and enables him, with these materials, to exercise his invention and embody his taste. It converts the waste and desolate hill-side into the sheltered cheerfulness of the woodland slope. It arrests the streamlet in its unnoticed progress, and spreads it out upon the lawn into the silvery expanse of the artificial lake. It clothes the moor with a covering of velvet sward, and prepares it for

“Flowers worthy of paradise, which not nice Art
In beds and curious knots, but Nature boon
Pours out profuse on hill, and dale, and plain.”

All these changes it is strictly within its province to effect, and their delightful result cannot fail to prove gratifying to every eye. But the management of such a work is only to be entrusted to skilful and practised hands ; and if he has been thought to deserve praise “ who makes two blades of grass to grow where only one grew before,” by the same liberal rule, the successful landscape improver is certainly entitled to the affectionate regard of his fellow-men.

It is well to understand the dignity and importance to which this fascinating art has attained. But we shall be content, for the present, to limit our speculations to a somewhat narrower view. We have as yet no occasion, in this country, to call forth the exercise of the highest talent ; for we boast no parks extending over acres of country, nor do we possess estates so overgrown, that they may not be easily walked over in half an hour. The theory of operation, therefore, is only to be studied as an agreeable, though perhaps unprofitable, diversion. But we have an abundance of lesser occasions, on which the principles of good taste could be applied, with an advantage equal at least in kind, if not in degree ; and, on this account, it would be gratifying, if the study of them could be made to engage some share of the public notice. We need not entirely disregard the picturesque, because we have no Blenheims, Chatsworths, Clumbers, or Seaton Delavals, to exhibit its widest principles and develop its highest beauties. We might as well be satisfied to ignore the rules of architecture, because we build no minsters, club-houses, or parliament-halls. Exchanges, custom-houses, and churches we do find occasion for, and the ignominious failures we have often made of late, in this kind, are likely to remain to our lasting shame. Landscape gardening, however, is, if possible, at a still lower ebb among us ; and though it is granted that we require as yet to know but little of it, still that little has, so far, been very tardily acquired. Mr. Downing appears to be the only author among us, who has given it his attention, and he certainly deserves great credit for the sensible manner in which he has imparted his knowledge. We earnestly wish, that his tasteful projects may more frequently be put in execution.

In a previous number of this Journal, we gave a free expression to our sentiments upon the subject of architecture, and we now feel no disposition to renew the task.

We candidly think, that we have done our share. We are satisfied, with Sir Lucius O'Trigger, that "the quarrel is a very pretty quarrel as it stands"; and until the positions which we lately assumed are distinctly controverted, we shall continue to look upon them as admitted truths. We do not think it advisable to enlarge upon them any farther; but in proceeding to the consideration of our present topic, we are treading upon similar ground. The two subjects are very closely united, and, as observed by Mr. Laing Meason, in his work on the *Landscape Architecture of Italy*, "we are influenced by a desire to raise and extend the theory and practice of architecture to all that we consider belongs to the art. This was the case in Italy, when the fine arts were in perfection, and great villas were often laid out by artists who combined the practice of painting with that of architecture; and until it be adopted with us, the designs of the architect will never have justice done to them in the execution." We view this subject as accessory only to the other, and shall treat it accordingly, being necessarily confined to a smaller space.

The first point to be observed in the construction of a country residence is, that the outline of the house and its offices should blend agreeably with the surrounding scenery, and harmonize with the character of the situation in which they are placed. Whatever alterations may be made in the grounds about them should be strictly managed, also, upon the same rule, and the whole should be made to accord as nearly as possible in a perfect unity of expression. The ingenious Mr. Hope has ably exposed the contradiction of "launching from the threshold of the symmetric mansion, in the most abrupt manner, into a scene wholly composed of the most unsymmetric and desultory forms of mere nature." It is beyond dispute, that certain characters of ground and scenery have a distinct analogy with certain styles of architecture. Mr. Downing has devoted a portion of his valuable work to graphic illustrations of this idea. It certainly does not seem very difficult to understand, that an English Gothic residence, with its irregularity of plan, its endless diversity of form and outline, its

"Quaint, fantastic chimneys, with their store
Of twisted, carved, and lozenge-shaped device,"

belongs, of right, to a hilly and irregular surface, — that the

general aspect of its environs should be rather rude and unadorned, — and that it would seem ill at ease amid the tame or rich scenery that so charmingly befits the terraces, arcades, piazzas, and balconies of the Italian style. But we doubt if our gentry have often paid the least attention to this obvious rule. In most cases, they seem to have proceeded to lay out their villas and cottages *ornées* with the most entire innocence of any definite intentions of effect, and with as little knowledge how the whole affair will turn out in the end, as Miss Pinch possessed when she compounded her maiden pie in the triangular parlour. Very little difference can be discerned in the process. The Greek-temple house, painted a staring white, and ornamented with Venetian blinds of the most intense shade of greenness, has everywhere been set down among the rich woods and varying slopes of the country ; while rows of trees have been disposed about it in exact lines, as if to extend the angularity of the mansion into direct conflict with the undulating features of external nature, and, if possible, to overpower her wild variety with the unmeaning effect of this wretched attempt at art. The town house, in fact, with all its compact arrangements and concentrated accommodations, has been transplanted to the open fields ; and the incongruities, which are the unavoidable consequence, remain without remedy, if not without detection. A number of composition urns or wooden statues are perhaps placed about among the grass, — effigies of

“ All heathen goddesses most rare,
Homer, Plutarch, and Nebuchadnezzar,
All standing naked in the open air ” ;

but these, too, are most carefully placed and most exactly balanced ; and the self-satisfied proprietor then retires to his Doric colonnade, to read Thomson's Seasons and Phillips's Pastorals, and imagine himself in complete rural trim. No wonder, in view of these absurdities, that the matter-of-fact business man should often have forsworn the country altogether, perhaps without fully understanding the reason why, and, shutting himself up at home, with his Turkey carpets and sea-coal fire, thanked the Gods, like Audrey, “ that had not made him poetical.”

The universality of this inconsiderate style of building and planting is by no means an argument in its favor. Were

it admitted to have any share of real merit, we might still venture to depart from it at times, in the hope of obtaining that little spice of variety, which the proverb so strongly commends. Invention and change are not, we are well aware, always synonymous with improvement. But in an instance like the present, where to alter is immediately to benefit, and where every departure from immediate precedent is, by so much, a perceptible addition to convenience and enjoyment, it would appear that we cannot too soon be emancipated from the uniformity of which we have to complain. Perhaps there are some persons who will be inclined to draw a conclusion favorable to the present system, from the fact that no other is now understood or practised among us. They do not care to oppose the example and opinion of every body about them. When the Vicar of Wakefield's horse was so gratuitously depreciated by the sharpers at the fair, the worthy man acknowledges himself to have "reflected, that the number of witnesses was a strong presumption they were right, and that St. Gregory upon good works professes himself to be of the same opinion." But little advance, however, will be made toward that degree of cultivation which insures the display of good taste, so long as this principle is recognized or acted upon as it has been. Attention must be turned to this subject, as to every other, before excellence in it can be attained; and when we take into view the necessity that exists for a judicious choice of situation, a pleasing and characteristic arrangement of the grounds, and a correspondent excellence in the appearance of the mansion, no one, who claims to be blessed with an ordinary share of discernment, but will confess the absurdity of taking one standard, upon trust, for every species of location, and every kind of aspect. Mr. Loudon holds it to be necessary, that the builder of a villa "either possess taste himself, or have sense enough to call to his assistance the taste and judgment of others who profess to practise this branch of the art of design"; and we confess we do not think this excellent author at all unreasonable in the conclusion at which he has arrived.

In New England, however, no such class of artists exists. The builder must, therefore, depend very much upon his own ideas, assisted only by the information to be obtained from scarce and expensive books. But we have often ob-

served a diligent perusal of these to be productive, in more ways than one, of very essential service to him. We have seen, for instance, the much abused country gentleman, who had long been groping about in the primitive darkness of Ionic temples and white board-fences, all at once blessed with an unmistakable glimmering of the true picturesque, doubting whether an English cottage *ornée*, or an Italian villa, were not a more appropriate as well as a more comfortable residence than his temple, and even taking up decided notions upon the subject of hedges and rustic paling. Ideas come to him rapidly upon a theory which had hitherto been in his mind an unformed void, and he seldom drops the new discovery until he has sought out the best sources of information, and availed himself of all that he is able to apply. It is to this laborious process on the part of their owners, that we owe the various pretty country-seats which are beginning to appear in the vicinity of Boston. Nothing but individual study, in each case, would have produced the visible result; for we have already seen, that those upon whom he might be expected to rely are, as a body, grossly ignorant of every thing but the five orders according to Benjamin, which it is their constant delight to torture and caricature.

This necessity for individual application on the part of the proprietor has at least this advantage, that it continually adds to the small number of well informed gentlemen architects, and will, doubtless, in time, come to have some influence upon the public at large. The enlightened builder sees at once, that he can seldom rely upon any professional aid, and he yields to the necessity of taking up the subject thoroughly for himself. If he wants a temple, he can have a hash of Stuart from the studio, cut and dried in tetrastyle, hexastyle, prostyle, or *no-style*; for these classical gentry sometimes give very little heed to propriety, and are not always found, like Tilburina in "The Critic," to be "stark mad according to costume." But if he will choose any thing else, he must generally superintend it himself. This practice will lead to a transition state, it is true; and it is not difficult to see that we have already entered upon it,—a state of domestic architecture, in which the feeling and sentiment of the whole are quite correct, but which is without a corresponding excellence in the details of the various parts.

In this respect, it is the very antipodes of the style displayed in the various public buildings of the day, which have had the *benefit* of professional supervision. It will readily be owned, that these errors of technical detail are slight, when compared with a total failure to appreciate the idea of fitness, even in its most obvious manifestations ; but they are still errors, and we should be happy to see them avoided. The only sure guard against them is, either an implicit adherence to the drawings in some approved book of designs, or, what we should prefer as the safest course, a strict and diligent search till an architect be discovered who *knows* what he undertakes to practise and direct.

If the perplexed novice should decide upon arranging his mansion from a book of prescribed plans, we regret that we cannot recommend Mr. Loudon's work as a whole, nor, indeed, any other with which we are at present acquainted, in the light of a safe *ductor dubitantium*. The merit of these works is often very unequal, and it requires some discrimination to select those parts which are the best. There are several designs in the volumes of Mr. P. F. Robinson, which are perfectly satisfactory ; but they are encumbered with a load of others, which one would scarcely suspect to be the work of the same person. Goodwin's "Rural Architecture" has also some designs of great beauty, with a still larger proportion of trash. Mr. Papworth's little volume, published twenty years ago, is far better than either. Lugar's "Residences," a very rare, is also a very excellent work ; and one design for a conservatory, in the domestic Gothic style, is uncommonly simple and beautiful. The execution of Mr. Downing's second volume, upon the architectural part of landscape, is not, perhaps, quite commensurate with his knowledge and taste in other particulars, as displayed in his previous work. The river-side villa at Burlington is by far the best thing in either of his books ; while the *beau-idéal* villa by Mr. Davis, which he introduces in his second volume with evident satisfaction, is, to our eyes, the ideal of any thing but beauty. We should be sorry to see it carried into execution. But we can still, in the main, cordially recommend the adoption of his plans ; as far as they go, they are infinitely better than any thing of the kind, which has hitherto appeared ; they are expressly adapted to the uses of this country, and many of them possess

a marked elegance of composition. They will, at least, prevent the commission of faults, if they are insufficient to insure the ready adoption of the highest order of beauty.

There are some other professed guides to the architectural embellishment of rural landscape, which have had their origin in the United States. The edifices which they represent, however, would appear quite as suitably placed on the summit of Egg Rock as amidst the lawns and pleasure-grounds of the country. "Discuss the matter as long as we may," says the acute Candidus, "it comes to this at last, that the power of architecture, as a fine art, manifests itself only in æsthetic effect. Effect is its alpha and omega. The first requisite in the art is effect ; the second is — effect ; the third is — effect. And what can be more preposterous than, in one and the same breath, to assign to architecture a place among the fine arts, and then tell us that it may be reduced entirely to the merest mechanical rules ?" If a standard like this is to be set up, our *Grecians* must at once go to the wall ; and the ambitious houses, whose sole merit is, that the intercolumns of their *façades* are so many diameters in width, and exact to a hair, must inevitably go with them. Assuredly, we shall not fatigue ourselves to avert such a result.

Perhaps the wide difference between the formal and the natural style of landscape improvement is more evident in the operations which are required upon *ground*, than in the plantations or the buildings. The production of an adequate effect in this department depends entirely upon the boldest and most skilful strokes. It is here, therefore, that the qualities of taste and fancy are to be most actively, though cautiously, called in play. The little judgment that might have sufficed to lay out a geometrical pleasure-ground, to "grade" and level a prim avenue, or to plant it with parallel lines of equidistant trees, will be but ill adapted to decide upon the graceful variety of the opposite method. The easy curves, the knolls and hollows, that are to form the pictorial character of the scene, appear, at first sight, only like the unknown writing of an unknown tongue. The eye which has been accustomed to a landscape laid down upon lines, and levels, and squares, would be likely to regard them with no small surprise. But to the true artist, the proposed effect is distinct and definite ; the picture, in his mind, is

thoroughly finished, and even all its accessories are completely sketched in, before the first barrow-load of earth is disturbed. It is scarcely advisable to enter upon any extensive alterations until this degree of proficiency has been attained. The heavy expense which attends any great changes of the natural surface must press the necessity of a well studied programme upon the attention of the improver who wishes to behold nature in all her heightened charms, without incurring an outlay as lavish as it is unnecessary and absurd. The problem here, then, must consist in this, — to improve and adorn the natural character of the scene, with as little actual interference as possible with the face of the soil.

“The error,” observes Mr. Downing, “into which inexperienced improvers are constantly liable to fall, is a *want of breadth* and extent in their designs; which latter, when executed, are so feeble as to be full of *littlenesses*, out of keeping with the magnitude of the surrounding scene. Their designs, like the sketches of a novice in drawing, are cramped and meagre. This is exemplified in ground by their producing, instead of easy undulations, nothing but a succession of short sweeps and hillocks, like waves in the ocean.”

This will be the first defect to be got rid of, and though an obstinate one, it has often been proved by experience that it is not, by any means, insuperable.

In the *Arboretum* at Derby,* planned and laid out by Mr. Loudon, undulating mounds of soil were raised, varying in height from seven to ten feet, and planted at intervals, near the summit, with groups of trees and shrubs. The effect of the mounds is thus greatly heightened, and the inequality of surface, when the trees are properly placed, appears to be much increased. It is undoubtedly true, that the elevation of these artificial slopes should correspond, in some degree, with the extent of the estate to be inclosed; but in general, an elevation as great as that just mentioned will be found quite sufficient for any operations in our own vicinity. Wherever the nature of the soil is not particularly retentive, and an easy opportunity for drainage is afforded, hollows and winding valleys, as well as hills and ridges, can readily be formed. Effect is, in this way, more rapidly

* *Architectural Journal*. Vol. IV., p. 71.

produced ; because whatever is taken from the hollows adds in a double ratio to the height of the adjoining elevation to which it is removed. It will be well, in moving the ground, to take care that some of the old top-soil is preserved to form the new surface ; and this new surface must also be drained where necessary, and everywhere rendered perfectly smooth and even by raking and rolling, before sowing the grass-seeds. This course is particularly enjoined by Mr. Loudon.

It is not worth while, however, to suppose that any wonderful changes of the *surface* can ever be effected. Any attempt to accomplish such a result must, after all, prove a disagreeable failure.

“ Great Nature scorns control ; she will not bear
One beauty foreign to the spot or soil
She gives thee to adorn ; 't is thine alone
To mend, not change, her features.”

The most that we should expect, therefore, is to soften the expression a little, if it be too rugged, or, if too tame, to bring it by degrees into a condition of quiet and unobtrusive beauty. The spade alone cannot be relied on for any surprising results. “ Little change,” says Sir Walter Scott, “ can be attempted by means of digging away or heaping together earth ; the levelling of rising grounds, or the raising of artificial hillocks, only serves to show that man has attempted what is beyond his powers. Trees, therefore, remain the proper and most manageable material of picturesque improvement” ; and some observations upon their planting and training may not, in the present state of the public mind, be entirely thrown away.

It is certainly needless for us to expatiate upon the beauty of trees, or to point out at any great length the value which every estate acquires from their proper cultivation. Upon this point, to the honor of the public taste, we are likely to find but few dissentient voices. In every stage of their growth, and in almost every variety of form and species, they will on all hands be admitted to constitute the delight and the glory of nature. Without them, the expression of the landscape is but little better than that of a wilderness ; and the most diversified outline of swells and slopes will possess no attraction for the eye, if unadorned with those sylvan beauties so essential to the spirit of the scene. The

hill-tops, even, in the blue distance, look bare without the assistance of their "leafy garniture." But in the immediate vicinity of the mansion, in the lawn, the pleasure-grounds, and the garden, they become the highest sources of pleasure, and are often objects of the strongest attachment. The planter, in the opinion of the fascinating essayist, Professor Wilson, "as he looks at the young, tender plants in his own nursery-garden, will find his heart yearn toward them with all the longing and instinctive fondness of a father. And in what one imaginable attribute that it ought to possess is a tree, pray, deficient? Light, shade, shelter, coolness, freshness, music, all the colors of the rainbow, dew and dreams dropping through their umbrageous twilight at eve or morn,—dropping direct—soft, sweet, soothing, and restorative—from heaven." After such a description, we are doubly assured that we could ill spare from the picture of our *beau-ideal* homestead the overshadowing of their deep-green foliage, their fantastic boughs stirring to the whispers of the west wind, and the murmuring of the bees amid the rich load of their vernal blossoms. And if we should chance to find any one stolid enough to deny its justice, we should assuredly take the liberty to tell him, like Bayes in "The Rehearsal," "that we think him a very odd fellow, and desire to have nothing more to do with him."

It is not our good fortune, in this part of the country, to have many of the primeval forests remaining in a state of full preservation. But in the deep alluvial soil of the western valleys there are monarchs of the wood that have attained a great age and an immense size, and which attest the fertility of the soil and the fitness of the climate for their cultivation. It is difficult to form an adequate idea of the beauty of a natural wood composed of such noble specimens. Walter Scott shows his hearty appreciation of the charms of such a forest in glowing language.

"From its beautiful effects of light and shadow, from its lonely and sequestered character, from the variety and intricacy of its glades, and from the numerous and delightful details which it affords on every point, it makes the strongest and most pleasing impression on all who are alive to natural beauty. The ancient English poets, Chaucer and Spenser in particular, never luxuriate more than when they get into a forest; by the accuracy with which they describe particular trees, and from their

noticing the different characters of the different species, and the various effects of light and darkness upon the walks and glades of the forest, it is evident that they regarded woodland scenery not merely as associated with their favorite sports, but as having in itself beauties which they could appreciate, though their age was not possessed of the fascinating art of committing them to canvass. Even the common people seldom mention 'the good forest' and 'the merry greenwood' without some expression of fondness, arising, doubtless, from the pleasure they took in the scenes themselves, as well as in the pastimes which they afforded." — *Miscellanies*, Vol. III. p. 217.

We are not to suppose, however, that we shall soon see any thing of this kind in our vicinity. The axe of the pioneer has passed over the face of the country so recently, and has so effectually done its work of extermination, that we are not likely, in this age at least, to behold any such forests on our soil. But it is not impossible for every landed proprietor to surround himself, in a few years, with very respectable appliances for shade and shelter,—to raise a wood around his habitation, which, though it may not be magnificent, will surely be beautiful, and will afford to posterity the best evidence of his refined taste and far-sighted care for the interests of his descendants.

For the time and the manner of ornamental planting an abundance of well studied instructions have been given by various authors. We have already taken occasion to recommend Mr. Downing's well expressed views. They are very precise, and illustrated—though perhaps too sparingly—with appropriate engravings. The landscape improver will do well to pay a close attention to them. In truth, thorough and minute instruction is required for such an undertaking as that of planting. The sanguine proprietor will often find, that, in his earlier experiments, the stiffest and most ungainly effects will be produced, where he had looked with real confidence for a very different result. His clumps will be formal, and his groups will prove weak and discordant. This all arises from the want of a proper guide. He goes to work upon his improvements with a praiseworthy zeal, it is true, but with a very meagre idea of the connected process which his arrangements will inevitably require. But most of all things, he stands in need of some prescribed order and method in carrying out his task. His labors should, in the

first place, be directed to these two points,—*the production of a whole, and the proper connection of the various parts* ; and, throughout his whole operations, these principles must be distinctly kept in view. With the house itself for the centre, — relieved in every instance by large groups and masses of foliage as a background, — a union with the ground and the surrounding scenery is to be kept up by the introduction of shrubberies and climbing plants. It will not be difficult, also, to adopt such an arrangement of the larger trees in the close neighbourhood of the mansion as will a low of agreeable vistas from it, while at the same time they conceal the offices and out-buildings, and give to the principal edifice that appearance of shelter and support, which adds so much to its air of dignity and domestic comfort. The principal front will, of course, be left comparatively open. But on each side of this central mass, the plantations are to break off, in groups proportioned to the size of the centre, and gradually uniting it with the more distant wood. Upon the lawn front of the house, it is recommended to place single trees of elegant forms, or small clumps of such as are remarkable for the beauty of their foliage or blossoms. These few leading principles can be applied in almost every variety of situation, with an equal degree of success.

The wood that skirts the estate, when under proper management, is another source of great beauty. If it be desirable to restrict the view within the limits of the inclosed lawn, it can easily be surrounded with an impenetrable screen of foliage, that will effectually accomplish this end, and will, in itself, conduce in no small degree to the charming variety of the scene. But to do this, it is by no means necessary to dispose the trees in continuous lines. A succession of masses, irregular in their form and outline, should be scattered along the sides or advanced toward the centre of the grounds, and connected by smaller groups, or perhaps by single trees, which may lead away the shadows by easy gradations, and unite them gracefully with the centre of the composition. The recesses and openings thus created will form the most agreeable variation that can be devised. “Natural groups,” says Price, “are full of openings and hollows, of trees advancing before or retiring behind each other ; all productive of intricacy, of variety, of deep shadows, and brilliant lights : in walking about them, the form

changes at every step ; new combinations, new lights and shades, and new inlets present themselves in succession." But if a double or triple row of trees stand crowding and interfering with each other, in set and formal lines, as we have often seen them, the effect is artificial in the extreme, and quite out of keeping with any appearance which nature could possibly assume. The trees are almost invariably stunted in their growth, and but thinly provided with branches ; the tops are drawn upwards, as if in search of light and air ; and no single specimen, in such a situation, can be said to attain its proper and healthful maturity.

In selecting the proper varieties of trees for planting, regard must, of course, be paid to the peculiar character of the situations to which they are to be removed. A tree can be as much out of character in a particular scene, as a pagoda or a pyramid. The rough fir-tree of the Alps would prove a sadly discordant feature in a landscape shaded mostly by smooth chestnut-trees and weeping willows. A little study of Mr. Downing's illustrations of this point will be quite sufficient to convince the most skeptical, the contrasts produced in his engravings being so obvious as to strike every eye. The fulness and accuracy, however, with which he has described the most useful trees, and the proper treatment of them in various situations, will enable the planter to avoid any serious errors for the future. The section which he devotes to the consideration of deciduous ornamental trees extends over a hundred and twenty pages of his large octavo volume, and the account of evergreen ornamental trees is continued twenty-eight pages further. These two sections comprise almost every thing necessary to be understood in the selection of wood, and are rendered peculiarly attractive by the easy elegance of the style, and the great variety of apposite quotations which the writer has brought together. Considered merely as essays, without any immediate practical purpose, they would certainly deserve the favorable notice of the critic. But viewed in the light in which their author intended them, their value as a guide to the principles of the art is much enhanced by the pleasing dress in which they are presented to the reader.

It may not be amiss to enumerate a few of the varieties of shade-trees, which are found to agree with our climate, and to produce a pleasing effect upon the landscape of New

England. The Oak, the monarch of the forest, is certainly entitled to the foremost place. From its grandeur and picturesqueness, it is a pleasing object in almost every situation ; and, whether standing alone, or planted in groups and masses, its outlines are bold and graceful, and the deep tone of its colors is strikingly effective and always agreeable to the eye. It is singular, that it is not more commonly found, in prominent situations, in our vicinity, as it is abundant in our forests ; and, being a hardy tree, if planted with ample space on every side, so as to give it a free exposure to the sun and air, it will not be so slow in attaining to a very respectable size, as is generally imagined. “ When *immense* trees are desired,” observes Mr. Downing, “ the oak should either be transplanted very young, or, which is preferable, raised from the acorn sown where it is finally to remain. This is necessary on account of the very large tap-roots of this genus of trees, which are either entirely destroyed, or greatly injured by removal.” Planting acorns may seem, indeed, to be looking a great way forward for the benefit of posterity ; but it should be recollected, that it is but a slight exertion, and that, when once in the earth, they will have nothing to do but to grow. All care over them ceases when the acorn is planted in the soil, and, whatever else betide, it is certain that each day will be constantly adding to their maturity.

The Elm is more common in our plantations than the Oak, and is certainly unsurpassed for its elegance and gracefulness of form. It forms the chief ornament of most of the small towns and rural villages of New England that have acquired any reputation for sylvan beauties ; and, when planted in avenues, its interlacing boughs, crossing each other in graceful pendent curves, impart to the scene an expression of picturesque loveliness that can be produced in no other way. It is one of the best trees for transplanting that can be found, as all its roots lie near the surface ; and it is so hardy in its nature as to suffer comparatively little from the maltreatment to which transplanted trees are generally subjected.

The Plane or Buttonwood tree, so common in our streets and environs, has hitherto been highly prized, from the rapidity of its growth, the beauty of its appearance, and the great size to which in time it attains. But it is well known, that, within the last four or five years, these trees have been the subjects of a singular species of disease. They appear to

be vigorous and full of life, down to the extremities of the minutest twigs ; and when cut into, there is no deficiency of sap, nor any appearance of decay. But year after year, the Buttonwood is denuded of its leaves until about the end of the season, when, as if by a powerful effort, they come forth in irregular bunches, near the top of the tree. It has been suggested, that the cause of this malady is a minute insect in the stem of each leaf ; but it is doubtful what degree of weight is due to this conjecture. It would be gratifying to many others besides amateurs in natural history, to have the cause thoroughly investigated, and some remedy prescribed which will restore these beautiful trees to their former luxuriance and value.

The Ash is, perhaps, the most regularly beautiful of all our deciduous shade-trees. When unchecked by contact with other trees, its shape is rounded and symmetrical in the highest degree ; and the light tint of its foliage, and the smoothness and compactness of its bark, give it an appearance of sound health and hardy vigor. Mr. Gilpin says of it,* “ The Ash generally carries its principal stem higher than the Oak, and rises in an easy, flowing line. But its chief beauty consists in the lightness of its whole appearance. Its branches at first keep close to the trunk, and form acute angles with it ; but as they begin to lengthen, they generally take an easy sweep, and the looseness of the leaves corresponding with the lightness of the spray, the whole forms an elegant depending foliage. Nothing can have a better effect than an old Ash hanging from the corner of a wood, and bringing off the heaviness of the other foliage with its loose, pendent branches.”

The Chestnut, which thrives well in our soil and climate, attains in time to an enormous size, and is esteemed by Mr. Downing as ranking, for its qualities in landscape gardening, “ with that king of the forest, the Oak.” Its beautiful foliage can, if judiciously introduced, be turned to the greatest advantage in the production of lively and picturesque effects ; and when it has arrived at a considerable age, there is no other tree, except the Oak, that can confer so much of imposing dignity and grandeur upon the scene. In its mature state, it presents the greatest variety of shape, and

* Gilpin's *Forest Scenery*, p. 82.

enters with peculiar facility into the formation of bold groups, dark, shadowy masses, and spreading outlines of foliage. It is not, indeed, so rapid in its growth as many other trees, and to raise it from the nursery would be a work of time ; and as it forms strong vertical tap-roots in a more advanced state, it is not removed without some expense and difficulty. But when planted *for posterity*, it should be raised from the nut ; as the trees produced in that way are much the finest, and their growth, when young, is said to be more rapid and certain than that of the transplanted tree.

The Beech is much less known and cultivated, as an ornamental tree, in this country than in Europe. In the parks and woods in England it is one of the most favorite species, and it will be noticed that it is introduced by the landscape painters with a peculiar pleasure into their finest compositions. Mr. Harding, the eminent pencil-artist, has often made it the subject of his efforts ; and several exquisite examples of his treatment of it may be found among his views in the vicinity of Windsor castle, where it abounds in a high state of perfection. When mingled with other trees of a lighter appearance, it may be introduced in plantations with advantage, — and, on account of its darkness and density, it is peculiarly adapted to form screen-woods, for concealment or shelter.

The Black-walnut, the nut of which is so highly esteemed for the dessert, is a tree of most imposing appearance, and, when at its full size, scarcely inferior to the Oak and Chestnut in some of its effects in landscape. It is peculiarly admired for the boldness with which it shoots out its branches on every side, and for the amplitude and compactness of its head. It does not, indeed, possess the varied and spirited outline of the two former trees, but it is thought to be better adapted than they to some peculiar situations. When unencumbered by other trees, and on a favorable soil, it attains a size and dignity truly majestic, often growing to the height of sixty or seventy feet. The wood is very beautiful when used for cabinet-work, and seems to be rapidly superseding that of the Mahogany for a variety of purposes. For its rich color and high polish, we cannot hesitate to think it decidedly superior to that long established favorite ; and we gladly take this opportunity to express the wish, that it may be much more generally intro-

duced for the interior finishing of domestic apartments. Its effect, when thus employed, would be unrivalled even by the famous oak wainscoting of old England; and we have no doubt, that, when the graces and amenities of domestic architecture are a little more understood, it will come into common use among us.

The Lime or Linden is a neat and pleasing tree. It is frequently cultivated in most of the country towns in New England; and though it grows freely in woody situations, it is thought to be more peculiarly suited for planting in avenues, where its somewhat formal shape is not so much out of character as in a picturesque and irregular scene. Mr. Downing calls it "a true town tree," and thinks it cannot be too much praised as an ornament for streets and public parks, where its regular outline corresponds with the formality of the houses and inclosures, while the delightful odor of its blossoms is doubly grateful in the more confined air of the city. Four varieties are enumerated, which will grow well on any good friable soil, and readily endure transplantation.

The Horse-chestnut is another tree which is better suited to the purposes of shade in towns and cities than for ornamental planting in the country. As a single tree, however, the unusual luxuriance of its foliage, and the splendor of its gay blossoms, render it a very beautiful object; but it has so little variety of shape in the different specimens, that a monotonous effect would result from planting it in groups. It is easily transplanted, though it seems to be conceded that it is better to raise it at once from the seed.

The Maple, in its different varieties, is one of the most elegant deciduous trees which we possess. During the spring and summer months, it is certainly quite as handsome as any of the trees before mentioned; but in the autumn months, it assumes a beauty of appearance far beyond them all. After the first frosts, the gradations of color upon its leaves are unsurpassed by any appearance which the vegetable world can possibly present to the eye. In the western counties of Massachusetts, the scenery at that time acquires, from this circumstance, an inexpressible charm. There are five or six varieties of this valuable tree, and as they differ materially in the tints which they assume in fading, very striking effects can be produced by arranging them with a view to that end.

The Birch, the Poplar, the Locust, the Mountain-ash, and the Willow are also common trees, and may be introduced in proper situations with great advantage and effect. None of them, however, should be made the principal material in any scene, and their value as accessories will entirely depend upon the degree of propriety with which they are used. It will not be very difficult to acquire some knowledge of the principles which should regulate their selection, while the prejudice existing against several of them has entirely arisen from the indiscriminate employment of them in situations to which they are altogether unfitted.

The operation of transplanting trees, that have attained a sufficient size to produce an immediate effect upon the scene, has, in a greater or less degree, occupied the attention of every landscape improver of eminence or ability. Various are the means that have been adopted for this end, and innumerable the expedients that have in turn supplanted each other. So little success, however, has in most cases been met with in removing large trees, that it is often supposed by intelligent persons to be of no use to attempt it. It is often found, that a young tree from the nursery, when placed side by side with one transplanted after it had grown to eight or ten inches in diameter, has shot up so much more rapidly as in a very few years to become the finer of the two. The results of transplanting depend on causes so occult as only to be discovered gradually, and by observation and training of a very peculiar kind. When the greatest pains, therefore, have been taken to insure success, the ignorance of a single particular, or the omission of what might seem a slight and and trivial prerequisite, has brought ill luck upon the whole scheme, and thus discouraged and baffled the most persevering planter, when the object of his labors seemed to be just within his reach. Of late years, however, very successful experiments have been made abroad. The knowledge that has been brought to bear upon this subject, and the degree of perfection to which the system has now been carried, would scarcely be believed by any one who has never lost himself in the enticing pages of Sir Henry Steuart, of Alanton. His numerous experiments led him to the adoption of a system, which he has given to the world in "*The Planter's Guide*," — and which a distinguished committee of the Highland Society, after a thorough examination, declare

to be attended with complete and almost miraculous success. In several important respects, the method of practice recommended by him differs from any which had before been known. But it appears to have been taken up after a most patient and systematic series of trials, to be founded on sound and obvious reasons, and to proceed upon a nice adaptation to the habits and the demands of nature.

Sir Henry Steuart begins with the assertion, that success cannot be expected unless upon principles of selection, determining the subject to be transplanted with relation to the soil to which it is to be transferred. The soil and sub-soil must be congenial to the nature of the plant, and the *species* of trees selected must receive as much attention as is given by the farmer in adapting his crops to the soil of his farm. The *condition* and *properties* of the individual trees are also to be nicely considered. It is well known, that the greatest difference exists between trees which have stood in exposed situations, and those which have grown in such as are sheltered. The stems of the former are always short and thick, because, from their unobstructed opening to the air and light on every side of them, they have not the same impulse to shoot up towards the free air, which is always so clearly observable in close woods. Their branches, also, are thrown out boldly in every direction, while the roots beneath the ground are exactly proportioned to the vigor and hardiness of the tree above it. Trees that have stood in unsheltered situations will have acquired, therefore, by their own efforts, thickness and induration of bark, shortness and girth of stem, numerousness of roots and fibres, and lastly, extent, balance, and closeness of branches,—properties which admirably qualify them for sustaining the risk of removal. When such trees cannot be had, they must be made by previous training to acquire these properties, the treatment to which they are subjected being various according to the special quality in which the particular tree is deficient,—but all described in “The Planter’s Guide” with a fulness and accuracy that leave no possibility of mistake.

The *size* of the trees that can be subjected to the process of transplantation is stated to be a mere question of expense. A large tree can be removed with the same certainty of success as a smaller one ; but the expense, it is material to add, is found to increase in a rapidly progressive ratio.

Trees of about ten or twelve inches in diameter are considered by our author as a medium size, being easily manageable in their removal, and large enough to produce an immediate effect upon the landscape, and to oppose sufficient resistance to the storm.

The roots of the tree to be removed having first been carefully laid bare to their minutest extremities, the common transplanting machine, consisting of a strong pole mounted upon high wheels, is then attached to it, and it is carefully pulled out of the soil. Both the roots and branches are tied up for fear of injury, and so balanced against each other, that a nice equilibrium is preserved. It is then removed with but little trouble to the pit prepared for its reception. In placing it in the ground, the former position of the tree in regard to the *weather side* is reversed, — that is, the lee side, where its branches have shot out more freely, and in an opposite direction to the prevailing high winds, is now to be turned towards them, so as to correct any irregular or side-long shape which they may have acquired, and thus restore the balance and symmetry of the top. The practice of mutilating or pruning the removed tree is condemned in the strongest terms, as almost sure to prove fatal to its vigor; and the most delicate nicety is recommended, in the work of reàrranging the roots in their original position in the ground. This is only a slight sketch, indeed, of the process, but sufficient, perhaps, to give a general idea of the points in which it differs from those which have ordinarily been pursued.

The reasons assigned for each step in this process are such, it seems to us, as must hold good in all climates, and everywhere. But it is complained by Mr. Downing, in the Appendix to his first volume, that the Allantonian system has not been attended, in this country, with even tolerable success. One of the supposed reasons which he assigns for this result is, that the climate of Scotland, where Sir Henry Steuart's experiments were made, is, in some respects, and particularly that of dampness, exactly opposite to that of the United States. But we are inclined to believe, that there is nothing in any part of Sir Henry's process, upon which Mr. Downing could place his finger and say that it is detrimental, in any particular climate, to the vigor of the transplanted tree. We think the reason must rather be

sought in the other difficulties which he names ; a want of skill in performing the operation, arising chiefly from ignorance of the nature of the vital action of plants, and from a bad or improper selection of subjects on which the operation is performed. But it should be recollected, that Sir Henry Steuart's treatise is especially precise upon these two very points, so that we cannot see the propriety of making the admissions which Mr. Downing allows to be necessary, and yet rejecting the method in question as unsatisfactory. Unless the nicest attention is bestowed upon an unimpaired preservation of the vital action of the tree, as well as upon the choice and preparatory induration of every individual subject of removal, it cannot be said, that Sir Henry's method has been followed in its most important particulars. Any degree of carelessness in regard to either of these steps is quite enough to insure a failure ; and if it happen, there is no reason why it should be charged to the fault of the theory. Such a proceeding is like treating a patient to a thorough system of depletion, and then complaining that his course of tonics has done him no manner of good. It is assuming the inefficacy of a course of treatment the very reverse of that which has actually been followed.

We cannot allow our faith in the success of the method of which we have spoken to be so easily disturbed. This will require a greater degree of proof, and of a higher kind, than any which we have as yet seen adduced. When it shall be fully established, that a sound and healthy tree, standing exposed, in its original position, to the action of the light and air on all sides, has been delicately laid bare around its roots and their fibres, has been removed with ordinary care, and placed in a soil prepared beforehand, after the directions of Sir Henry Steuart, with its top left entirely unmutilated, and its roots carefully incorporated with the surrounding earth, — and all these operations have been carried on with that scrupulous nicety which is so strictly enjoined in "*The Planter's Guide*," and the subject of them has yet failed to live and flourish, we will at once yield to the force of the evidence, and admit that a difference of climate, or some other unknown cause, prevents the system in question from being successfully adopted in North America. But until these facts are shown, we see no just reason to doubt the unanimous opinion of the Highland Society,

that “ *the art of transplantation, as practised by Sir Henry Stuart, is calculated to accelerate, in an extraordinary degree, the power of raising wood, whether for beauty or shelter.*” We must resort to the Hibernicism of saying, that we believe the reason why the system has failed is, that it has never been tried among us ; and we heartily commend this point to the notice of every person possessing an interest in the question, or in whom we may have been so fortunate as to excite one.

In conclusion, we cannot but rejoice at the appearance of any publications which indicate that a real interest for the charms of external nature exists in the hearts of our countrymen. A lively sensibility to natural beauties will be found to lie at the bottom of the sweetest and purest poetry in our language, and of much even that is highest and holiest in the human soul.

“ O, friendly to the best pursuits of man,
 Friendly to thought, to virtue, and to peace,
 Domestic life in rural pleasures passed ! ”

exclaimed the gentle and contemplative Cowper, and in all ages has this truth been distinctly recognized. Hope, sympathy, faith, piety, love, — all find solace in the charms of nature, and grow stronger by looking upon them with an humble heart. The herdsman in “ *The Excursion* ” had passed his youth among the mountains, and there had learned to *feel* his faith ; and whether, in spirit, with the poet of Rydal mount, we climb the precipitous steeps of Helvellyn, or stroll adown

“ *The banks and braes o’ bonnie Doon,*”

with the peasant whose sorrows have made them immortal ; whether, with the “ *Wizard of the North,*” we frighten the stag from his midnight lair

“ *In lone Glenartney’s hazle shade,*”

or lie musing beside the sweet bard of Avon, “ *under the shady greenwood tree,*” in the forest of Arden, — we see, in all, the outward circumstance that gave rise to their poetical emotion, and cease to wonder at the impulse which gave it utterance in verse. It is the voice of true nature coming from the heart, and going to the heart of all humanity. When the saintly Walton stops his discourse of angling, to

“sit down under this honeysuckle hedge,” and tell his scholar “what holy Mr. Herbert says of such days and such flowers as these,” whose spirit does not leap up within him, and, turning back the tide of two centuries, transport him, though it should be three thousand miles away, to the thatched house at Hoddesden, or to “noble Mr. Sadler’s,” on Amwell hill? The verdant meadow, where Maudlin entertained the anglers with her choice song, becomes present and visible to his imagination, and still smells as sweet as when they “were last this way a fishing.” He hears the birds in the adjoining grove renew “their friendly contention with the echo, whose dead voice seemed to live in a hollow tree, near to the brow of that primrose hill.” He lives in the company of nature, and is content with that communion. He turns aside, without one feeling of regret, from the gilded follies, the glorious bubbles, of the world and of public life, and is glad, with Sir Henry Wotton, to exclaim,

“Welcome, pure thoughts! welcome, ye silent groves!
These guests, these courts, my soul most dearly loves;
Now the winged people of the sky shall sing
My cheerful anthems to the gladsome spring;—
And if contentment be a stranger,—then
I’ll ne’er look for it but in heaven again.”

ART. III. — *Seventh Annual Report of the Secretary of the [Massachusetts] Board of Education.* Common School Journal. Boston. Vol. VI. pp. 65 – 196.

WE have already noticed, with high commendation, this excellent Report; and we now return to it, not for the purpose of giving it any further examination as a whole, but in order to consider a single topic which is incidentally brought into it, and in respect to which we are compelled to dissent from the opinions expressed by Mr. Mann. We refer to the modes of instruction pursued in schools for the education of the deaf and dumb. Of the zeal and success with which Mr. Mann has devoted himself to the cause of popular education it is unnecessary here to speak. We yield to none in the hearty appreciation of what he has already accomplished, and we bid him God speed in his future efforts.